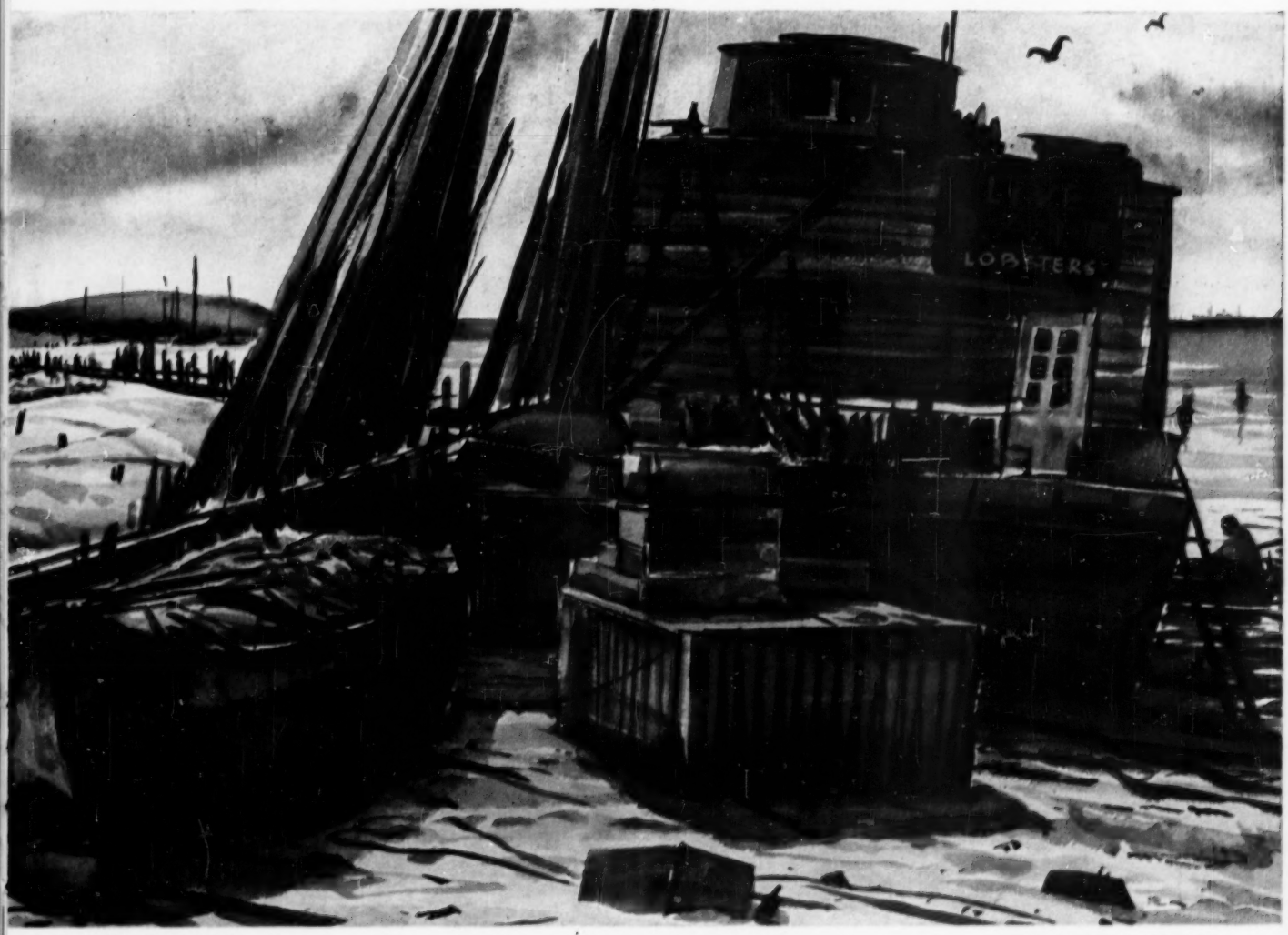
Design

January-February/57

FOR ART TEACHER, STUDENT & CRAFTSMAN



BAIT SHACK OFF CANARSIE

a watercolor by JOHN ROGERS

the creative art magazine



Applied imagination . . .

—the key to lowcost creative art

WORKING with scissors, paste, tempera and construction paper, Gertrude Lagerstrom has modernized an old handcraft so successfully that her stylized paper cutouts are now used as book illustrations.

Silhouette cutting is a traditional craft, familiar to everyone who has taught or taken art in our public schools. But in Mrs. Lagerstrom's hands it achieves fresh status as a serious illustrating medium.

Here you see the first of two unusual approaches this artist has explored—abstract washes of tempera applied on construction paper. When the sheets are dry, Mrs. Lagerstrom picks up her scissors and snips away, guided by tonal values and her imagination.

On page 97 you will find her second approach—a completely new technique which requires only scissors and the color pages of an old magazine. Both projects are simple enough for elementary students to attempt; in a professional's hands the results can be downright startling. ▲

Prang Color-Cut Silhouette by Gertrude Lagerstrom

Educator's pipeline

A COLUMN OF ODDS AND ENDS, OF INTEREST TO YOU

HISTORIC ADVANCE IN EDUCATION: The largest proportion of high school graduates going on to higher education was achieved during 1956, a year when more than forty of every hundred graduating students went on to college, art schools and technical schools. This is one more factor in the unending struggle to find enough new teachers. Private school enrollment too is up; more than 95% of all private schools report an increase in their student body.

IS AUDIO-VISUAL EDUCATION FOR YOU? The use of films, tape recordings, slides and other A-V tools has increased tremendously this past decade and is now considered a vital aid to the well-functioning program. But it costs money. In schools with less than 200 students, the per capita cost per year for equipment is $2. In school systems with 2,000 or more pupils, the cost drops to $1 per student. If your school must start from scratch, it will cost at least $10-12 per student to purchase the necessary equipment. Expensive or not, the installation of such programs is increasing at a highly accelerated rate. A minimum criterion of equipment is suggested by the Audio-Visual Commission on Public Information. It would include: a 16mm sound projector for each 300 students, or at least one per school, a filmstrip projector for each 200 students. One opaque projector (i.e., magic lantern) per school. One 3-speed record player for each kindergarten class and one for every five other classes. A tape recorder for each 300 pupils.

JOBS OPEN FOR EDUCATORS: The U.S. Office of Education announces openings exist for applications in the following specialist categories: International Education; School Administration; Program Analysts, Nursing Education; Educational Statisticians and a Chief for the Office's own Research Advisary Service. These are all well paying jobs.

NEW SALARY RANGES FOR COLLEGE TEACHERS: There are now 35 college teachers who receive $18,000 per nine month year. But don't rush out job hunting yet—the median salary this past year was $5,243—about $100 a week. Ten thousand teachers received less than $4,000 per annum, and 2,500 had to get along on $2,400 or less. Highest salaries go to professors in non-state and non-public universities and land-grant colleges.

CERAMIC COMPETITION: Prizes totalling $2,650 will be offered by the 5th Annual Miami National Ceramic Exhibition. Open to all ceramists. Three entries per artist. Fee is $3 per entry. Prize categories include ceramics, ceramic sculpture, enamels, two-dimensional designs. Winners go on national tour. Sales arranged. Juried show. Entry blanks available thru Feb. 11, 1957 and out of town entries must be received by that date. Exhibition opens March 5th, free to public. For details contact: Juanita May, 1953 Tigertail Ave., Coconut Grove, Fla.

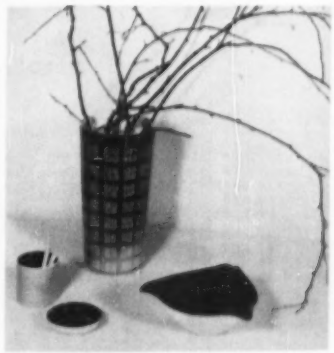
STUDENT FURNITURE DESIGN CONTEST: $250 offered for best student designed item of indoor or outdoor summer furniture. Juried competition. Suggested themes: chairs, gliders, settees, hammocks, tables, serving carts, sun umbrellas, cots. Materials limited to: aluminum, wrought iron, steel, redwood, rattan, peel or cane. Fabrics or paints must be specified and be waterproof. Interested? Contact: "Summer & Casual Furniture Magazine", 114 E. 32nd St., NYC 16. Entries due by May 31, 1957. No fee.

GRANDMOTHER IS CZAR OF COMICS: Mrs. Guy Trulock of New York City has been appointed comics code administrator for the comic book publishers of America. Her job: to see that comics are decent.

PAT-ON-OWN-BACK-DEPT.: With this issue, Design Magazine brings out its five hundredth consecutive number, a string that started before the turn of the century. (The year was 1899—a good vintage year, by the way.) In those days we published under the name of Keramic Studio (the present name was adapted in 1923).) All of which simply makes us America's oldest magazine of art. Now that the anniversary has been reached, though, we'd like to concentrate on simply being a most useful magazine for creative people. Readers are invited to tell us of their own work in the various fields of art, art education and the handcrafts. Our only measure when considering articles for publication is that they be imaginative applications of creative art.

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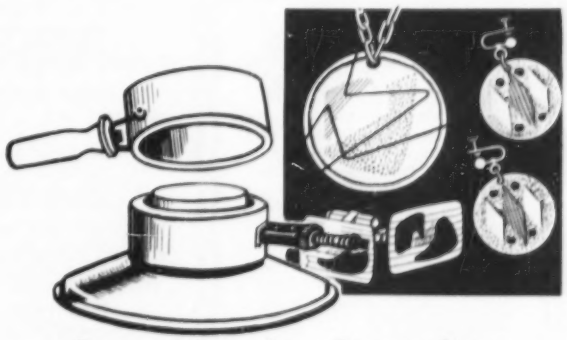
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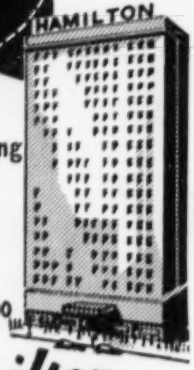
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WHAT'S ON YOUR MIND?



a column of ideas and information for the art teacher

DISCIPLINE IN AN ART CLASS:

Few classes of any type can survive where intelligent discipline is absent. Art is no exception. Nobody becomes an artist without learning to control his emotions, follow the uninterrupted guidance of the instructor and solve problems by thinking them through. Discipline often depends more on student interest than a teacher's physical prowess. The lesson all new teachers must learn is to make their subject come alive. Many newcomers (and established educators too, for that matter) have never learned to temper their personal likes with those of the students they seek to control. You must always reach back over the years to remember this. A student is mentally and physically stimulated by the things unique to his own age. Start at the student's level and build upward; never present problems beyond their scope and then be faced with having to "talk down." A good idea: start each term by presenting an outline of what lies ahead. The student can look forward to progressing. The items which he would personally think boring are more easily surmounted when there is a promise of other goals in the near future. Your outline thus shows "coming events" and also indicates what is required to successfully complete the term's work. And finally, keep your standard keyed to the attainment level of the serious student. Those who are lazy will find themselves in a vacuum brought about primarily by their own lack of enterprise. They will soon want to feel a part of the accomplishments that others enjoy.

As an art educator in a large high school, I find that the more closely we associate art with other school subjects, the more interesting the entire school program becomes to the student. History, mathematics, geography, literature, language—they all flow together under the guidance of the imaginative teacher. And by doing so, all classes reap the reward of your intelligent planning. Art is required for a diploma. It is a good idea to keep this uppermost in every student's mind, and fortunately, art is a subject which can be made as fascinating as you wish to make it. It knows no bounds, but only requires sensible control. With a goal in mind, an individual will need little actual discipline.

DOES A TEACHER TEACH REALISM OR MODERNISM?

The art galleries of today, like the artists of today, have drifted away from academic realism. Few naturalistic paintings are produced, unless it is for calendars or candy boxes. But, does this mean we must instruct abstraction, cubism and expressionism, completely ignoring basic fundamentals in anatomy and literal depiction? Not at all. All worthwhile art must progress from a solid foothold in the literal. "Modern art" is, after all, simply interpretation, exploration and reevaluation of fundamentals.

Young artists, thus, should not be given a brush and paint and told to do what they please. That may be an interesting exercise in non-restraint, but it is a rich dish for constant consumption. If I were teaching a newcomer at the secondary level, my program would go like this, for the first several lessons:

We start with painting basic forms: circles, triangles, squares—individually and then overlapping as simple designs. This familiarizes us with our tools and the painting medium, which is watercolor. (Oil comes later.) The follow-up problem is painting a literal still life—each student brings a piece of fruit, and then they exchange them as the lesson progresses, so that a variety of natural forms is attempted. (The fruit eventually ends up being eaten.) The goal is realistic interpretation. The third session is one of memory. (The fruit is just that by now.) In addition to recalling the fruit, the student also creates a fruit bowl and an imaginative background. The lesson has now progressed to impressions and expressions. Thus, in a few lessons we have moved from the mundane to the imaginative and that is what students enjoy—a chance to create for themselves.

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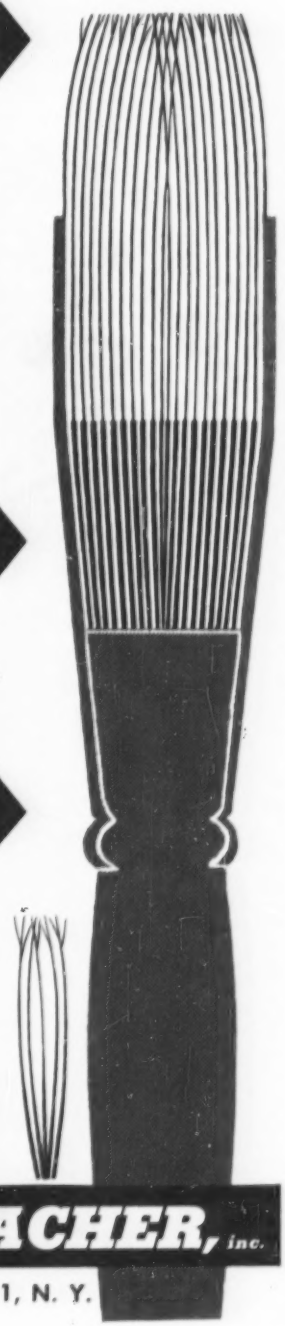
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Do Our Teachers Need Aides?

WE are currently suffering from a teacher famine. There are simply not enough teachers to go around and the facts indicate we need nearly a million more. Poor wages are responsible, as well as the attraction of working females to more jobs opened to them during the recent war. The Bay City Public Schools has been trying an experiment to alleviate this shortage. They have hired teachers' aides—assistants for accredited educators who help them handle larger classes.

The experiment has met with a degree of hostility among other educators, mostly from outside the school's own system. Publicity has been of a sensational nature and the actual data has not been made clear. Just what has happened so far? Here are the facts reported by the Bay City Schools Superintendent, Paul W. Briggs:

"It has been going on for four years. Salaries are paid to aides by the Fund for the Advancement of Education.

"Each teacher aide is given a special certificate valid on a year by year basis.

"The typical salary is $45 per week for this assistance. The aides are pretty much restricted to clerical and minor instructional duties.

"Now, just how has the experment gone? For the most part, it has been successful . . . the quality of education has been maintained at a level comparable to that of the general program in the Bay City public schools. Good aides have an active interest in children and, under proper guidance can be very helpful in creating the kind of classroom atmosphere which encourages wholesome personality development . . . The aide has been able to relieve the teacher of some of the routine activities so that she may devote more time to the individual child.

"While the program can be successful in the crisis situation, there exists certain dangers in its promiscuous application and careless administration. The following practices are recommended in its establishment and administration:

"Carefully select quality individuals as aides. Place the aide in a compatible situation with a good, cooperative teacher. Provide adequate in-service training. Use a room large enough to accommodate the larger class and keep the facilities in like proportion. Inform the public and staff regarding the program so it will be properly understood.

"The staff of the Bay City Public Schools still feel that they would prefer smaller classes with regular teachers, rather than larger classes and aides . . . but the teacher shortage is so acute that this may not always be possible. The teacher aide program thus has much to offer." ▲

THIS ISSUE'S COVER was sketched by John Rogers on a Canarsie beach. The translation is in watercolor, a medium usually associated with delicate subject matter. But the rendition is strong and bold, all of which simply proves that style supersedes medium and creative art has few limitations. Mr. Rogers offers some advice on his favorite subject starting on page 104.

the creative art magazine

Design

VOLUME 58, NO. 3 JANUARY-FEBRUARY/1957

g. alan turner, editor

FEATURES

Do Our Teachers Need Aides? (Editorial) 91
Christ in Ceramic Sculpture, Thelma Winter 92
Experiment at Red Bluff High, Allen Peters 94
Shear Pleasure, Gertrude Lagerstrom 96
Hand Puppets by Septuagenarian, Freda Harrington 98
The Home Study Art School, Albert Dorne 100
Unusual Ideas in Silk Screening, Dorothy Harkins 102
Watercolor on the Waterfront, John Rogers 104
Carved For a Purpose, Florence & Arne Randall 107
Public Library Mural, Kenneth Bates 110
Personalized Copper Enamels 111
The Meanings Behind Modern Art, Catherine Murphy 112
19th Ceramic National 116

DEPARTMENTS

Educator's Pipeline 87
What's On Your Mind? Amalia DiDonato 88
Keramic Studies, Jessie B. Attwood 93
Book Reviews 120

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Thelma Frazier Winter creates America's largest architectural decoration for a Cleveland church



Clifford Norton

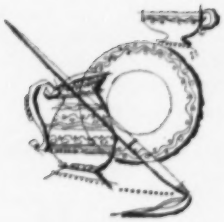
Christ in Ceramic Sculpture

THE ceramic sculpture was to stand almost nine feet high and it would weigh more than a ton. For a young woman used to working in miniature, this was an imposing challenge. But Thelma Winter accepted the commission and went on to create the largest architectural decoration in America.

Christ and the Children is designed to endure. It stands against the brick wall of the Euclid Avenue Christian Church in suburban Cleveland, and required the teamwork of Mrs. Winter and architect Marshall Rainey to plan its construction. Working in so monumental a size was a problem embracing not only the skills of the sculptor and architect, but also the technical know-how of a ceramic engineer.

The central figure weighs twenty-four hundred pounds. It was constructed in eleven sections, each being in itself an architectural member which could be set into the existing masonry. These segments can be readily seen in the photograph. They

continued on page 93



KERAMIC STUDIO

a department for the ceramist and china painter

How can I stipple a ceramic piece without using an airbrush?

Simply use a moist sponge. Wet the sponge with water, squeeze nearly dry, then dip it into your ceramic colors and stipple directly onto the piece. Go over areas several times if darker tones are desired.

Is there some way to keep jewelry findings from coming loose?

Enamelists and jewel-craftsmen find this to be a common problem. The solution: purchase professional jeweler's glue. Solder doesn't always work, but the glue is most tenacious. Do not try to adhere glue to glazed parts of work. Allow objects to dry for twenty-four hours before subjecting to use.

How can I keep tall enameled pieces from toppling?

Add lead weights or shot to the bottom of the piece. The shot may be poured inside lamp bases and deep vases, after which a cutout disk inserted to cover the weights. A temporary joining with solder will hold the disk until enameling fires firmly inside. Be certain to work carefully with transparent enamels; you don't want the disk to show through if the interior is a vital part of the decorating.

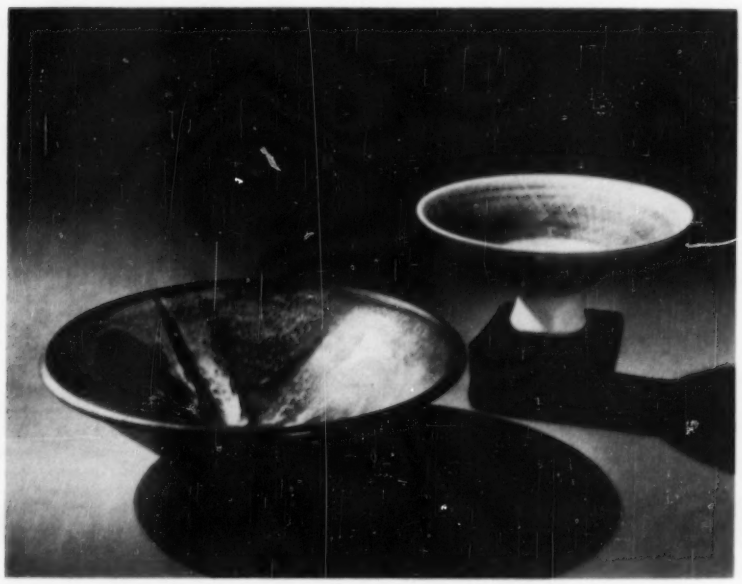
How do you add gold trim to enamels?

Fire it on. You can also use the liquid gold ordinarily associated with china painting. Apply it with a brush, allow it to dry, insert in furnace with door ajar until volatile oils evaporate, then close chamber and fire for proper time indicated on container of the material. Remember, this is fired onto a previously fired enamel piece. Enamels are fired at temperatures around 1500° F, while china colors have varying temperature requirements.

Where can I obtain other than stereotyped copper shapes?

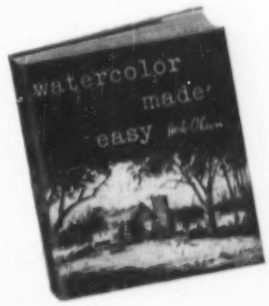
Most suppliers naturally stock the basic shapes which enamel-hobbyists prefer. The professionals invariably saw out their own original shapes for enameling. Sawing and shaping is not difficult, though. Ball peen hammer, some kind of shaping anvil, metal saw—with these simple tools you can create your own ideas. Glad to recommend supply sources if any reader sends me a stamped reply envelope, at the address below

Address all correspondence to: Jessie B. Attwood, 718 Oakwood Ave., Dayton, Ohio
Please be sure to enclose stamped and addressed reply envelope.



A prize-winner in the current 19th Ceramic National at the Syracuse Museum is this duo of footed bowls by Charles Lakofsky. The smaller is of fine porcelain polished to a high lustre, and the larger is stoneware with red, brown and gold mottled olive green glaze. $100 Harshaw Chemical Co. Award.

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CHRIST IN CERAMIC SCULPTURE:

continued from page 92

were skillfully planned to form a harmonious, unobtrusive design.

The piece is glazed with a hard, white rutile mat, creating a pearly surface. It has an umber saturation of color throughout, thus blending with the earth tones of the terra cotta brick wall. Brilliant accents of turquoise have been worked into the garments. Hands and faces of the Christ figure and children are left in undecorated terra cotta. Surrounding these figures is a mosaic design of brilliant greens and turquoise blues. Tiny accents of white and vermillion complete the mosaic, producing a glowing, stained-glass effect. The sculpture is imbedded on the wall of the children's wing of the church in a triangular space caused by the low pitched roof. The design is completed by the addition of eight small doves, representing the Beatitudes.

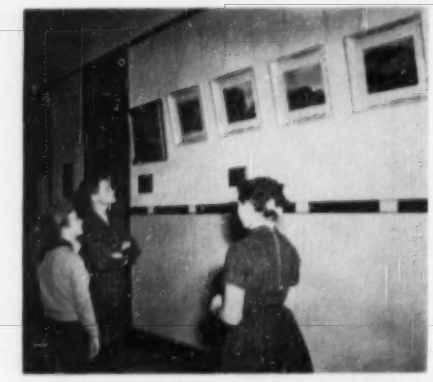
Thousands of visitors have admired the work which has brought national acclaim to the Lake City. Its successful completion means the pursuit of another successful career for a talented former art teacher who likes a challenge. ▲

EXPERIMENT AT RED BLUFF HIGH

A small town high school turns into a museum of living art

article by **ALLEN PETERS**

photos by Dick Richmond





A high school in a smaller metropolis is apt to resemble the Sargasso Sea. Into its halls drift the ships of art ideas that were once new and inspired, only to become bogged down, stultified and finally to grind to a halt.

Youngsters start out at top speed, unconfined by academic tradition, but when they are entering the secondary phases of education, they run out of steam. Behind them is a backwash of making posters, daubing with watercolor and the usual assortment of art chores launched by well-meaning, but non-specialist teachers. High school should be creative, but if you've got no museum nearby and little contact with the currents of contemporary art, everything seems to slow down to a snail's pace. This is scarcely a creative atmosphere.

Our school was no different than those to be found in countless thousands of other smaller communities. One thing we do have—long, well-lighted corridors which should be a natural for exhibiting inspiring art. So, recently we tried an experiment.

In our community of Red Bluff lives a man who is reputed to be one of the largest private collectors in California. Years earlier, his father started this collection and today Emmet Pendleton has a diversified hoard of paintings, many of which have been exhibited in fine museums on the West Coast. Like many collectors, he has seldom exhibited his art objects except for occasional showings, usually in larger cities. Last year, however, he agreed to show several of these contemporary paintings for our local Women's Club. The exhibition was like a bright light in a neutral grey void. I attended this show with two of my fellow art teachers and during the viewing we wished out loud that we could hang these pictures where our students could see them. Surely, we supposed, it would be an enjoyable and stimulating experience for these young people who were beginning to view art seen second-hand with a degree of indifference or actual distaste. Mr. Pendleton overheard us. With a bit of hard selling on our part, he agreed to loan us forty of the pictures—all originals to hang in our high school's main corridor.

When the students came in the following Monday morning, they found the factory-like walls glowing with color and beauty. The local newspaper heard about it and gave us a writeup that attracted hundreds of local residents to visit the school—probably the first time they'd been inside the building in twenty years! It was a talked-about occurrence for weeks.

There were some misgivings, of course, when we first planned the exhibition. These were valuable paintings and youngsters might disfigure them. What if there were a fire or water damage? As it happened, not a single picture has suffered the slightest misuse. It is now a year later and we have had four similar showings—almost 150

Please turn to page 122



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SHEAR PLEASURE



gertrude lagerstrom's wonderful excursion with a pair of scissors and an old magazine

ARMED with little more than a pair of scissors, some tempera colors and a supply of old magazines, Gertrude Lagerstrom of Chicago produces fascinating art work which has earned for her a reputation of national prominence. Her unique cutouts have served as color illustrations for special editions of Hans Christian Anderson's Fairy Tales, The Bible and many other books and magazine features.

The art of the cutout is as ancient as paper making itself. Mrs. Lagerstrom is an authority on the subject and has given many lectures on the history of silhouettes. She is currently at work on a massive project, illustrating the plays of Shakespeare.



For a time, silhouette cutting seemed doomed to oblivion by the invention and increasing popularity of the camera. A century ago, those who could not afford the luxury of a portrait in oils would seek the cutout artist as a worthy substitute for perpetuating memory of their children, friends and family life. Silhouette cutting was, in fact, a number one hobby in Europe and America in the 18th and early 19th Century. Only recently has it resurged to new popularity and become a standard project in our creative art classes.

Mrs. Lagerstrom's approach differs from that of most practitioners in her unusual use of the printed color page for basic material. She spends much of her free time perusing magazine illustrations for clues to new color forms. An advertisement showing a clump of broccoli, for example, was snipped into a unique woodland scene, complete with birds and deer. Mounted inside a folded sheet of white construction paper with an open window on the front fold, it became a distinctive holiday card.

Mrs. Lagerstrom also combines her scissors art with backgrounds made of brilliant temperas and watercolors. Her ideas come from everywhere and she does no actual drawing. She holds a full-color magazine illustration before her, studying it for lines and shapes that suggest familiar objects. A swirl of browns, yellows and reds in a Life Magazine illustration of a desert region was transformed into a fairyland panorama of a woodcutter's cottage with a crane on the roof and a racing horse in the distant background. It is *texture* that she seeks—texture and color placements which can be integrated into the theme of her preconceived design.

Her career really began while leafing through an old copy of a magazine. One of the editorial illustrations kept pulling her eyes back. For a moment she saw an animal form lost among the colors and shapes of a prosaic scene that had nothing to do with animals. On an impulse, she picked up her scissors and snipped away at the page. The textures blended with the snipping of her scissors and the animal came to life. Since that day she has cut the insides out of enough magazines to stock an entire library.

As a substitute exercise, Mrs. Lagerstrom often takes blank sheets of white or tinted paper and, dipping a brush into tempera colors, swirls freely away across the surface, much in the manner of finger painting. Invariably something comes into existence—the suggestion of a racing dog, an enchanted forest, children playing on the beach. Out comes the scissors and another Lagerstrom original is under way. The project is always exciting, for everything that



Daniel Firestone, Photographs

Fantasies with a pair of scissors, some old magazine pages and a few low cost art materials. Holiday greeting cards, story illustrations —all created by Gertrude Lagerstrom. Backgrounds consist of white or colored construction paper; some also utilize a decorative effect with Prang Tempera. The handling of the scissors is all-important and requires long practice to reach the author's level, but simple variations can be achieved by any imaginative person.

is born is the result of the artist's ability to see things where nothing earlier existed.

The requirements for teaching or doing silhouette cutting are few, but important. You must have an active imagination. You must be able to see the literal in the abstract, and, conversely, see abstract harmonies in literal subjects. You must practice with your scissors so that you have control. You must plan *bridges* to keep the snipped out pieces intact as a single, overall unit.

Your basic tool of course is a good pair of scissors. Keep it sharp and reserve it for silhouette cutting only. Your supplies and additional materials should include tempera colors, watercolors, construction papers, and, finally, a giant supply of old magazines with full-color advertisements and editorial illustrations. As you can see, the cash expenditure is practically nil and silhouette cutting offers wonderful hours of entertainment for adults and youngsters, for the bedridden and for those serious hobbyists who like to create their own greeting cards, framed portraits and party decorations. ▲



Hand puppets by a septuagenarian

article by FREDA HARRINGTON

Asst. Prof. Art Education, Wayne University

A trio of scrap pile hand puppets, stuffed with cotton and inexpensive ground foam rubber. Decorations are bits of string, yarn, felt, sequins, buttons.





Giraffe and sort-of-poodle both began with a few extra yards of Indian Head cloth. The polka dot effect comes ready made, or can be achieved with a simple stencil screen and textile colors. Eyes are sewed on bits of black felt. Poodle's mane could be constructed of anything from a discarded mop to fancy fringing for a pillow.

Below, a horse of another color to delight some Detroit youngster.

YOUTHFUL imagination was needed to create this clever menagerie of hand puppets, and seventy-one year old Mrs. William Albrecht was just the lady to do the job!

There was a large old house and suddenly, the family that lived in it had dwindled to one. What does a widow in her seventh decade do to occupy herself when the children are grown and her income limited? Rocking chairs had never appealed to Mrs. Albrecht.

With a bit of encouragement and advice from other craftsmen in her community, our senior citizen picked up her shears and snipped her way back to an exciting livelihood. Her hand puppets are all made from modest materials, yet residents of Detroit are happy to pay good prices for the output of her inventive mind.

Mrs. Albrecht started out by buying patterns, but quickly discarded the idea as noncreative and definitely not interesting. Now she designs her own motifs. Her enterprise has won for her the respect of the community in which she lives and the art experience makes every day an interesting one which she can share with other talented folk. A horde of children (and many a college coed) now own Albrecht originals. She has left the ranks of the retired and now proudly describes herself as a "retread," good for many more miles of living. ▲

ALL PUPPETS CREATED BY MRS. WILLIAM ALBRECHT





The Home Study Art School

a professional school that comes into your home

by ALBERT DORNE

EVERY year an impressive number of Americans enroll in home-study courses. They want to learn how to draw or paint, or they wish to become photographers, draftsmen or cartoonists. Americans are dedicated to the principle of self-improvement, and annually one and one-half million of them give inspiring proof of this dedication by starting home-study courses.

It would be hard to find a subject that isn't offered by one or another of our correspondence schools. Through the varied courses of study they teach, large numbers of people are enabled to fill in the gaps in their education. Even larger numbers get the basic training they need to begin a career. Many of these people go on to become highly successful in their chosen professions.

Why A Home-Study School?

Why do so many of our fellow citizens go to the correspondence schools for increase of knowledge and to advance themselves in the useful arts and sciences? The reason is simply that most of these one and one-half million cannot obtain the training they need from any school but a correspondence school. They are people with special problems:

They work for a living, and cannot attend school at regular hours.

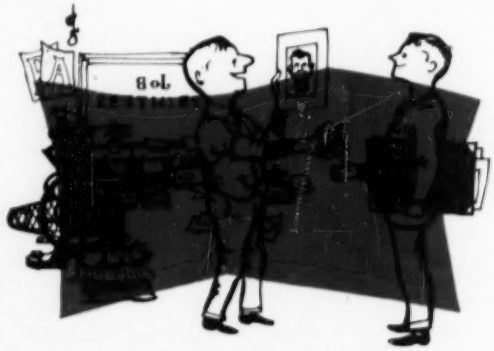
They cannot meet the academic requirements of the residence schools, colleges, universities or technical and professional institutes giving the courses they want.

They have dependents to support, and so cannot take off the time or afford the money for full-time residence study.

They live in areas where there are no residence schools teaching the things they want to learn, or they want advanced training to supplement their previous training and experience.

For one or more of these compelling reasons, the ambitious person turns to the correspondence school for help. And, if he is self-disciplined as a student, if he is dedicated to learning and possessed of a fair share of intelligence and ability, the school can help him greatly. True, it cannot provide him with the association and stimulation of fellow students, and he may miss a personal relationship with his instructors. But the home-study school can give him a complete course of study and individualized training which, in many fields, including the graphic arts, will equip him to make a useful, creative contribution.

There are many excellent residence schools, and I have the highest regard for them. Their distinguished administrators and teachers have trained countless successful artists and art directors in whose achievements they may take justifiable pride. Home study, however, is not a competitor to residence teaching. Both work in the same area, but with people in different situations. Each was created to satisfy the same need, but through different means. I have no intention of comparing these two dissimilar kinds of teaching.



Still, I do feel that we can fairly judge home-study schools on the same basis as any other educational institution. We can assess them in terms of their objectives, their educational programs, personnel, equipment, organization, and student body—and the extent to which their programs achieve their aims. The fact that a home-study school makes use of the United States Mails is only incidental and has

Editor's note: We have invited Mr. Dorne, as President of one of the world's largest home-study art schools, to present his views on a subject which can be of increasing importance to our readers. Today, less than ten percent of our public school educators have received any formal art training, but a majority of them must instruct in the subject. Avenues which offer a practical solution to this background void should be explored. Many other readers, for various reasons, are unable to continue or further their art education by personal attendance. For these individuals too, Mr. Dorne's remarks have direct bearing. This article will appear in expanded form in the soon to be released: *The Art Director*, published by Hastings House. ▲

nothing whatever to do with the merit of the school's service or the quality of its teaching.

Just how does the home-study school work? What unique device has the modern correspondence school developed to teach its students—particularly art students? I can best explain these things as I see them daily at the school with which I am associated.

Personalized instruction

Art lends itself to visual teaching, and so it is ideally suited for home study. Is it not logical to assume that the art of making pictures should be taught with pictures? The



textbooks covering the three-year Commercial Art training program in the Famous Artists Course contain more than 7,000 pictures—5,000 of which were especially drawn to illustrate some 200,000 words of text. The artistic stature and practical experience of the contributors to the texts are well known. In most other home-study courses, as a matter of fact, the textbook material is contributed by outstanding authorities in their respective fields.

Serious people want to study seriously, and the home-study course is planned to help them do this. In the Career Course in Commercial Art and Illustration there are twenty-four sections. Each one is designed to cover thoroughly a single fundamental aspect of the program as a whole. Detailed instructions for practice are provided, and there are drawing assignments for each section to test the student's comprehension of the subject and his growing skill. The student sends these assignments to the school for criticism.

A basic concept of the instruction program is the way it is personalized. Upon enrollment, each student must fill out a comprehensive biographical questionnaire of his complete background, education, previous training and aspirations; to this he attaches a photograph of himself. His instructors consult this material constantly. The nature and principle of home-study teaching requires, in every case, working with the student as an individual, on his own terms.

With this questionnaire as a basis, the school proceeds to develop a complete file and record of the student's progress throughout his training. Into this file goes a duplicate of each instructor's letter of criticism and advice to the student, so that subsequent instructors are always up-to-date on the student's rate of progress and potential—not only as an artist but as a personality. Each new assignment drawing the student sends in is studied by the instructor in the light of this important dossier of the student's past work, his strong and weak points, and his personal history.

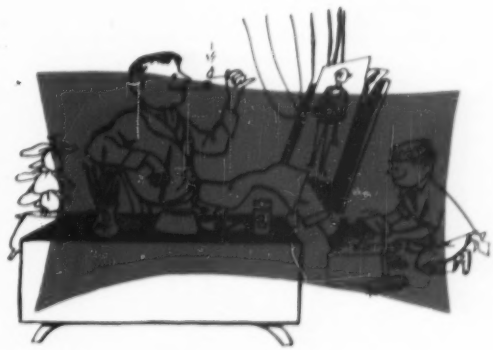
The same instructor does not grade each assignment of an individual student throughout the entire course—nor does any instructor work on the same lesson, year in and year out. All the lessons arriving at the school each day are distributed among the entire staff with little regard to which instructor receives which lesson, other than his qualifications to teach the special subject of that lesson. This arrangement serves a double purpose. For the student, it provides an opportunity to profit from the teaching of not just one, but of many instructors, each with his own artistic background and insights. For the instructor, it provides variety and breadth of scope.

Criticism Through Visual Techniques

Visual teaching methods are not only the heart of the art textbooks—they are also a basic tool in criticizing the assignment drawings the student submits. The instructor makes an overlay sketch of each drawing of the student's assignment. On this overlay he corrects the student's mistakes, and points out where and how the drawing could be improved. To explain this visual criticism, he writes a lengthy personal letter discussing the lesson in greater detail and commenting on aesthetic values. (This letter is returned to the student with his drawings and the overlays.) If the student is further along in the course, the instructor often prepares his criticism in full color, doing over all or part of the student's picture. He also adds several diagrammatic pictures to drive home important points in picture making.

The Guiding Faculty, who wrote the textbooks of the Commercial Course and the Painting Course and developed the training techniques of the School, do none of the actual criticizing and teaching directly to the student. They do, however, supervise the instruction, develop revisions and improvements for the courses, and work with the teaching staffs.

There is a staff of approximately forty-five artist-instructors, all "working artists" who (in the case of Commercial Course and Cartoon Course teachers) derive a large part of their total incomes from free-lance illustration



or (if they are Painting Course instructors) are recognized professional fine arts painters outside the School. It is a basic concept of the school that the instructors must be successful practicing artists themselves in order to teach others effectively.

Although a complete and detailed dossier on a student's personality, background, and progress is maintained

please turn to page 106

Dorothy Harkins offers

UNUSUAL IDEAS IN SILK SCREENING

fabric designs from paper doilies, gummed labels and spray guns

DOROTHY HARKINS likes to develop new ideas for the traditional craft of screen printing. As a busy teacher of the medium and the author of a just-released dollar handbook ("Screening Fabric Techniques," *Craftint Mfg. Co., Publishers)*, she offers our readers some of her interesting departures.

Like to decorate your own aprons, scarves, skirts and linens with a minimum of fuss? Try this one:

Paper doily and rubber cement designs:

Buy yourself a box of paper doilies at the local five and ten. Select a good brush, some water soluble textile paints, a printing pad and a bottle of rubber cement and you're ready to go. The paper doilies are premade motifs, so there's no need to cut out your own designs unless you want to. This simplified timesaver makes the project easy for youngsters and they may alter the doily design by snipping out or adding sections prior to fastening the doilies to their silk screen.

Before affixing the doily, move it around on the screen to find a suitable position. Add other doily sections, creating an overall pattern which can be reused for repeats. (You can have the design in various colors by running it through a second and third time, cleaning it between applications with tap water.)

If the design is desired on smaller areas than that of your whole silk screen, simply mask away the borders uniformly with masking tape.

Now, put a few drops of rubber cement in a dish, thinning it if necessary with the appropriate thinner. Place the doily face down on a sheet of clean paper and cover its back with cement. Quickly lift it and position it, cemented side down on the screen. Allow it to dry for a half hour or so. Any excess rubber cement may be removed with a clean finger, by gently rubbing it free.

While waiting, get the printing pad and an extra length of fabric ready for a test print. Bear in mind: wherever the doily's solid form appears, the print will be left in the fabric's natural state.

Slip the printing frame over the fabric (hollow frame side up) and tighten the fabric against the working table with some masking tape on its edges. Pour the textile paint into the screen — not too much! — and insert the rubber squeegee which is used to spread the color. Hold it vertically and sweep it back and forth inside the frame until all areas (and the doily) are completely covered with a thin coating of paint. Remove the screen gently upwards and your doily print is made. If the test turned out well, go ahead and make your final print. Hang the printed fabric on a clothes line to dry before adding additional colors. When it is dry, press it on the wrong side with a medium hot iron. The color will become sun-fast and washable.

Want to reuse the screen? Clean away the rubber cement with carbon tetrachloride or rubber cement thinner, wash away the color residue with water and dry the screen. (Be careful when using carbon tetrachloride, it is a volatile poison. Wear rubber gloves and work in a ventilated room.)

If you wish to retain the doily stencil, wash the screen under *cold* water, working from the inside of the screen. If you plan to discard the stencil, wash it with *hot* water, by holding the frame face up under the tap and rubbing off the doily.

please turn to page 119



Art Tanchon photo

Dress up those ugly patches on a youngster's playclothes with gay stencil designs. Try your luck at a bit of freehand sketching too, using textile colors set with a hot iron.



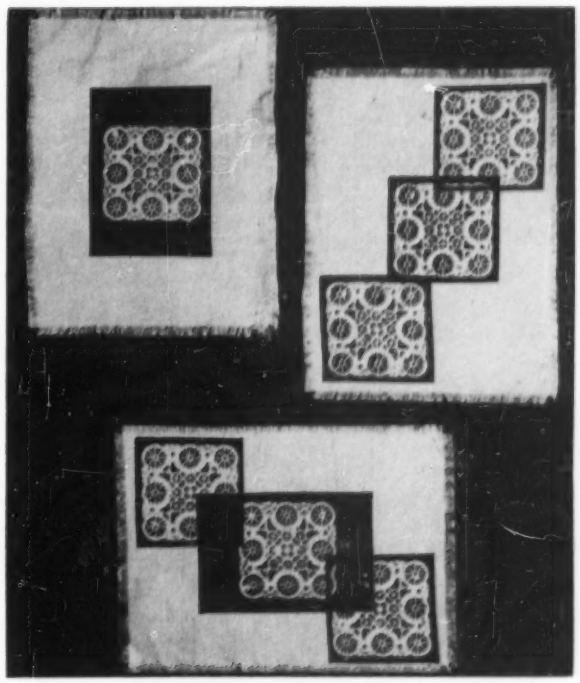
Load an insect spray gun with water-thinned textile color and spray away onto lengths of Indian Head cloth to produce quick, large motifs. You'll need lots of newspapers to protect the surrounding area. Try this for free hand spatter effects on table linens, or through screens for stencil-decorated ties, runners, aprons, etc. For smaller areas, dip some color onto a tooth brush and spatter it by rubbing the bristles. (The squirt gun technique works equally well on paper for making decorative posters. Substitute ordinary poster paint and water for the textile colors.)

Seals and stickers provide the patterns for this apron. Cemented onto the silk screen, they make reversed silhouettes in these unusual motifs. Strips of masking tape hold back color to provide the vertical bars.





A quartette of paper doily designs form the border design to this apron. The screen is shifted between each drying, and, if desired, a contrasting color can be applied each time.



More decorated linens using the paper doily technique. Top left, a single, centered doily inside an unmasked area. Right, a trio of repeats, sliding the screen to new positions between dryings. Bottom, an overlap in different colors for each printing. The dark areas of color are printed by removing most of the masking tape.

Watercolor on the waterfront

by JOHN RODGERS



THE New York waterfront, like those of most of our port cities, has always been a source of material for artists. The ships, docks and the bustling activity are a gold mine of painting and sketching material.

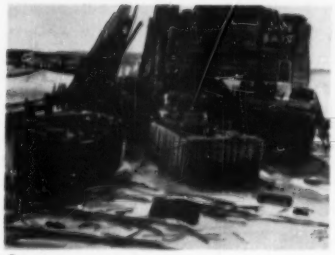
Manhattan's waterfront is historically rewarding. You cannot walk the wharves without treading through American history. Yet, there is a certain timelessness to a seafaring scene. Today, just as they did in New Amsterdam, people stand on the docks staring out over the water, watching the harbor activity—boats coming and going, laden with treasure of all sorts and sizes. The tugs and freighters the water taxis and huge ocean liners plod their endless paths, busy as Times Square. People are attracted to the harbor by the same things that attract a searching artist; the ever-changing scene, the power, shapes, color and romance of distant places. Fortunate indeed is the artist who lives within easy driving distance of some of the most wonderful subject matter in the world.

My home for many years was in Brooklyn, which has one of the most tremendous stretches of waterfront extant anywhere. Brooklyn forms the westernmost end of Long Island and its shoreline is part of New York Harbor, the greatest and busiest harbor in the world. Not only is Brooklyn's shoreline extensive, but the subject matter it offers is extremely varied. Of course, all waterfront areas are not open to the public in general. A good many miles of waterfront are privately owned. When I want to sketch a shipyard, I telephone or write to the company's Public Relations office, explaining that I am a painter and have a particular interest in the sketching opportunities afforded by their premises. In very few cases are you refused permission to sketch.

My sketching trips are always made by car. Very little could be done without one. In inclement weather I paint from inside. In addition to the sketching equipment that I carry, I also encumber myself with cameras and photo equipment. The cameras play an active part on my sketching trips. Often, after making sketches, I photograph the same scene from the identical vantage point, including subject matter that may lie adjacent to it. Many times one comes across fine subjects where the activity or physical set-up of the place prevents on-the-spot sketching. It is in these places that the camera proves an invaluable companion. In a few minutes you can photograph all the best angles of a scene, for later editing and translation. Constant use of your camera will build up a considerable file of material which can be of great assistance to you for technical reference. I am speaking of black and white photos —color shots are poor material for the painter. Two of the most successful photographs I ever took were shot through the wire mesh of a cyclone fence. One scene was of a large Brooklyn shipyard with a freighter towering skyward in an elevated drydock. This was a scene not to be missed, but the point of view was in a truck-filled street, a place where it was practically impossible

please turn to page 106

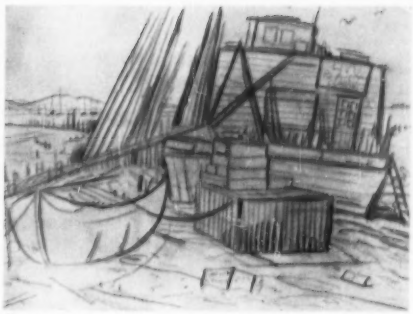
■ evolution of a cover on following page



1

1 The beginning: an on-the-scene sketch done roughly in a 9"x12" sketchpad. The basic lines and mood are captured swiftly, creating a thumbnail (or larger) impression that identifies color contrasts, shadows, composition and the "feel" of the subject. Use a handy box of watercolor tablets. Overall time for sketch is around a half-hour at most.

2 Back in the studio, or, if practical, while on location, pencil in the working sketch on tightly stretched watercolor paper of good quality. This will be your actual working guide. Use pencil lightly so it will not intrude through the colors later.



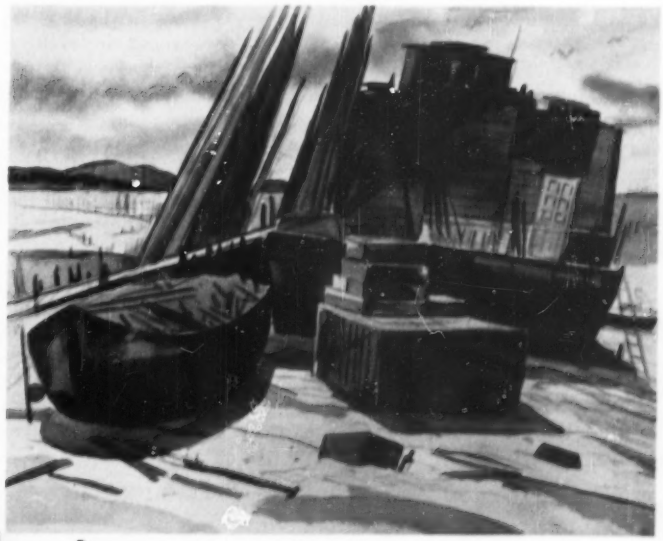
2

3 The underpainting is your first step in applying color, after application of broad strokes of sky and foreground. Detail work is saved for last. Do not scrub colors on or off. If necessary to remove excess color, try diluting it away with a clean brush dipped in water. Scraping up highlights with an Xacto knife is all right, but confine yourself to brief details when the painting is almost finished.

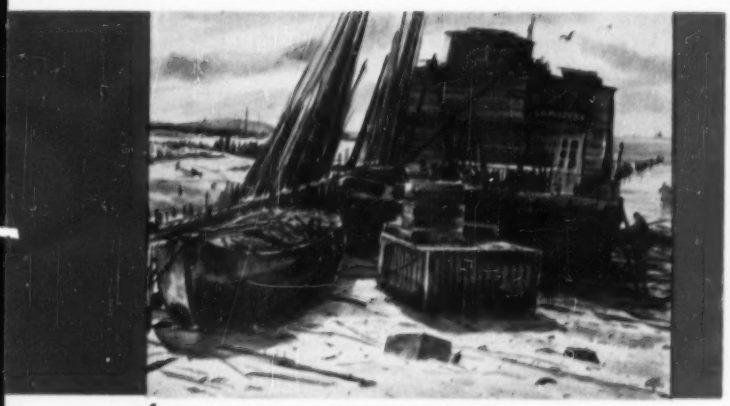
4 The final detail work brings the watercolor to reality. This is the coverpiece, seen here in monochrome. The original is on a sheet of 20"x28" watercolor paper of top quality. Never work on inferior stock; your time is worth more than paper.

photography Michael de Nonno

A cover illustration evolves from thumbnail sketch to finish



3



4

THE HOME STUDY ART SCHOOL

continued from page 101

and developed throughout his enrollment period, there are limitations in dealing with the education of his personality. The home-study student represents every conceivable age bracket, walk of life, and intellectual level. Because of this, it is difficult to establish a norm on which to base an academic program directed toward the character and personality development of an individual. He may, however, go out into the world as a well-equipped artist, with regular workmanlike habits and high standards of craftsmanship which the School has helped him to develop.

Rounded Training—Employment Opportunities

Home-study students reside everywhere throughout the country. The majority live outside metropolitan areas. A commercial artist, to earn a living and, in fact, to function best anywhere—except in the larger cities—must be trained and equipped to operate often as a one-man art service. He may be called upon to undertake many of the responsibilities of the art director—to do the layout, the comprehensive, the figure drawings, the product pictures, and frequently the lettering. In addition, he often functions as a one-man production department. Since there is so little opportunity in the small community to specialize, an important service of the home-study school is to give the student the all-around artistic training he needs for these jobs.

The Famous Artists Schools has developed its own unique method of bringing the work of its promising students to the attention of art buyers throughout the country. It edits and publishes its own magazine, entirely in the interests of its students. A regular feature of each issue presents examples of work done by outstanding students, selected from different sections of the country. Over 8,000 art buyers and art directors receive this publication. As a result, scores of students whose work has been published have made worthwhile and profitable connections, both locally and nationally.

In addition to using the magazine as a vehicle for developing employment opportunities, the School keeps on file a special folder containing samples of art work, a detailed questionnaire, pertinent facts regarding job requirements, experience, and background on each of those students who are properly equipped to supply merchandisable art work. With this comprehensive information on hand, the School services inquiries from prospective employers.

The teaching of the fundamental architecture and language of art as they are universally recognized is one of the stated aims of the School. Since it is conducted by the most highly successfully practitioners, the School also places strong emphasis on the objective use, in the area of commerce and communication, of the things it teaches. Many of its students are employed in the art departments of advertising agencies; they work as artists for department stores, studios, designing, firms, newspapers, magazines, book publishers, television, and in every conceivable phase of the graphic arts. They earn good livings, are launched on potentially excellent careers, and are achieving growth in human values through their work. In the final analysis, it is they who offer the ultimate validation for the home-study art school. For the end consideration of any school or philosophy of learning must be the developed potentials and the fulfilled objectives of its students. The extent to which this goal is achieved is the yardstick of a school's merit—whether it teaches in person or through correspondence. ▲



WATERCOLOR ON THE WATERFRONT:

continued from page 104

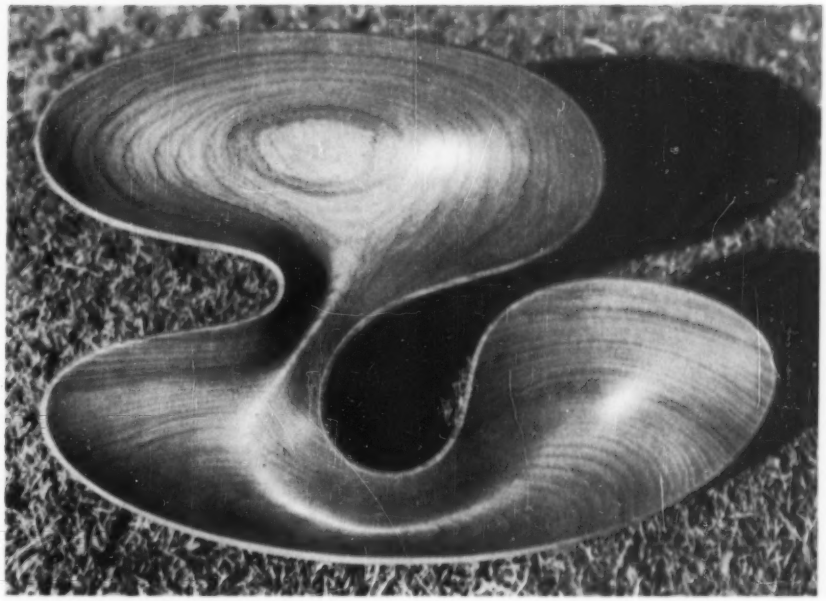
to sketch. This happens quite often along the waterfront. An artist can climb to places where he cannot sketch. Then, too, it is difficult to avoid attracting the usual gallery of onlookers. These little groups, sometimes pleasant and interested, sometimes noisy and bothersome, are one of the hazards of waterfront sketching. A crowd also can interfere with the normal business activities of the docks. Another hazard circumvented with a camera is having your main subject—be it tug or ship—move away when you are half finished with a painting.

It does seem amazing though that there is such a general interest among the workmen. A good many of them tell you after watching that they know someone who has talent or that someone in their family, or they themselves paint. An amusing incident occurred while I was sketching the Canarsie Bait House, shown on the front cover. The spot from where I viewed the old barge was on a seawall of huge square-cut rocks which formed a theatre-like row of seats. As I sat about half-way up these rows sketching away, some children came and sat above me. One little girl acted as a master-of-ceremonies. "See him", she said. "He's an artist—a real artist—see what he's painting—that boat there—he's painting a real picture, too, not like we paint in school". With the arrival of each new child—and there must have been quite a few—she would go through a running commentary of my progress. I fuliy intended to turn around and speak to them, but this little girl's running chatter so intrigued me that I put it off from minute to minute. The fact is she praised me so highly that I felt more and more important as she went along. Suddenly they were gone. They all left as quickly as they had arrived, but I was left with the warming thought that the artist is still a person of great interest, (at leaast to children!)

Reproduced on page 105 are four stages in the production of the finish of the Canarsie Bait House. The sketch pad version done on the spot, the pencil drawing for the finish painting, and a picture of the painting's condition about one-third underway toward the finish. The procedure by which the various areas were to be painted offered little or no problem, as far as this particular painting was concerned. The entire sky area was first washed in with clear water directly to the horizon, over the piled lumber (excepting the barge itself.) The sky effect was

please turn to page 108

Graceful walnut bowl which can serve as a fruit dish or candy tray. Below, two uses of a walrus tusk.



article by

FLORENCE and ARNE RANDALL

CARVED FOR A PURPOSE

ARTIST CREATES FUNCTIONAL OBJECTS FROM NATIVE ALASKAN MATERIALS

GEORGE FEDEROFF lives in Sitka, Alaska, and as one of its approximately two thousand inhabitants, he holds a unique status as an artist. His work at first glance would seem more at home in the smart shops of Fifth Avenue than in the frontierlike atmosphere of this small town. But Federoff finds Sitka stimulating and his artistic approach is sympathetic to that of the native craftsmen.

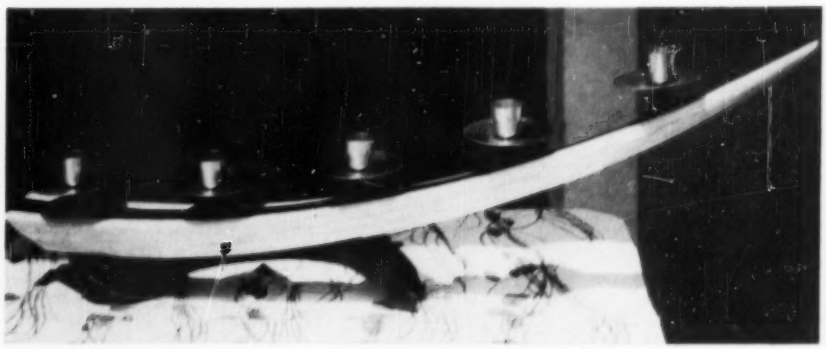
Alaskan art is bold, simple and direct. The local materials available are few, mostly ebony driftwood, teak, walrus ivory and some walnut. Working with this limited array, Federoff produces stylized designs that are invariably functional. Each serves a useful purpose.

For example, a candelabrum made of a walrus tusk seated on an ebony base, with brass candle holders. A free form mosaic tray, created of (imported) Honduras mahog-

please turn to page 115

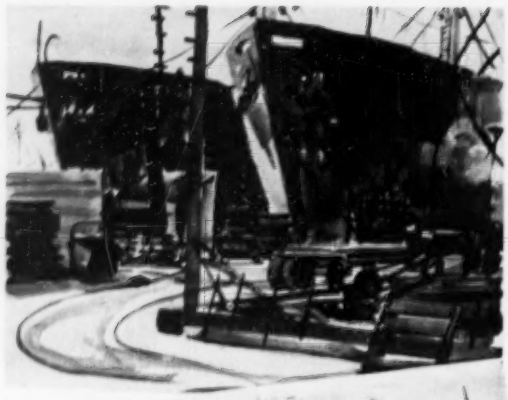


A totem which can serve as a lamp base or paper weight; a lamp base resting on brass legs.



At left, a candelabrum from a tusk, teak base and brass candle cups.

continued from page 106







painted directly into this wet surface. After this was accomplished, the sand and foreground, including the crab crib and packing crates, was next painted with an underpainting of light lemon yellow, yellow ochre and raw sienna. This left almost the entire painting area thoroughly wet, so a hand hair dryer was brought into play. These little devices with their electric heating element are very helpful in drying various parts of a watercolor, especially on humid days. This is done so that other areas of the painting can be laid in as quickly as possible. To achieve a semblance of spontaneity, a watercolor must be done with as much speed as possible. Waiting for parts of a painting to dry on a humid day can well convince you at times that it might be best to give it up.

The upper portion of the barge was then painted with its first light tones as were all the other darker areas. The painting in this way proceeds from lightest tones to the darkest effects.

The success of such a painting depends largely on the attention given to detail. The mass of detail *makes* this picture. The sticks, tin cans, liquor boxes, burned piles, seaweed and tar all create a nostalgic and unique atmosphere. It is here that some students and beginners fail—they pay little attention to detail, having been instructed this is undesirable from an artistic viewpoint. Maybe that is so in some painting, but not for capturing *mood*. It has been said that everyone looks, but few really see. That is where the matter of detail comes in. Part of your training as an artist is to see—to see the color, the large shapes and the authenticity of detail. On fair days, take time out before you begin to sit and really *see* the scene. Register as many details as you can. Impress them on your mind so that you can draw upon this visual fund when you return home to do the finished painting.

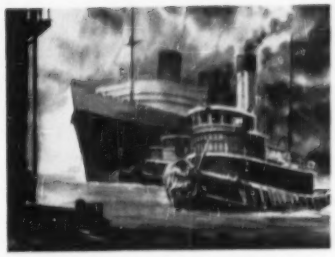
One-inch and three-quarter inch flat brushes were used for certain of the techniques in my "Bait House" painting. With these wide brushes the artist can achieve a multiplicity quaint himself with the technique of stretching watercolor tourteen or twenty "whole pan" watercolor box, he will have an outfit whose color trays will accommodate these wide brushes. Whole pans are removable and may be washed under running water after each painting to clear away excess. In this way new color can be added from tubes so that the box is clean with bright, pure color always ready for the next painting. These twenty "whole pan" boxes offer a wide range palette.

My working palette is as follows: Cadmium Red, Scarlet Lake, Alizarin Crimson Golden, Cadmium Orange, Lemon Yellow, Cadmium Pale, Cadmium Deep, Yellow Ochre, Emerald Green, Hooker's Green, Viridian, Cerulean, Cobalt Blue, Ultramarine Blue, Thalo Blue, Burnt Umber, Burnt Sienna, Raw Umber, Sepia, Payne's Grey. These are predominantly, Grumbacher's finest, which I prefer for most watercolor work.

please turn to page 119

the true adventure lays in experiencing first-hand





TUGS by John Rogers. The ungainly little vessels are the clowns of the maritime scene, puffing, chugging and pushing busily around their giant charges. Liners may adapt sleek streamlining, but the tug remains relatively unchanged through the years. More than any other single factor, they add atmosphere to a dockyard scene, hinting at activity and motion, even when abandoned to the beach after a strenuous life.

THE GOOD SHIP MABEL II



Mural for a public library

Kenneth Bates creates a copper-enameled conversation piece for a reading room

A free form enamel mural has turned a bare wall in the Lakewood, Ohio public library into an eye-arresting corner. Entitled "Midsummer in Ohio" by its creator, Kenneth Bates, the stylized design is naturally lighted by a large picture window in the opposing wall of the main reading room.

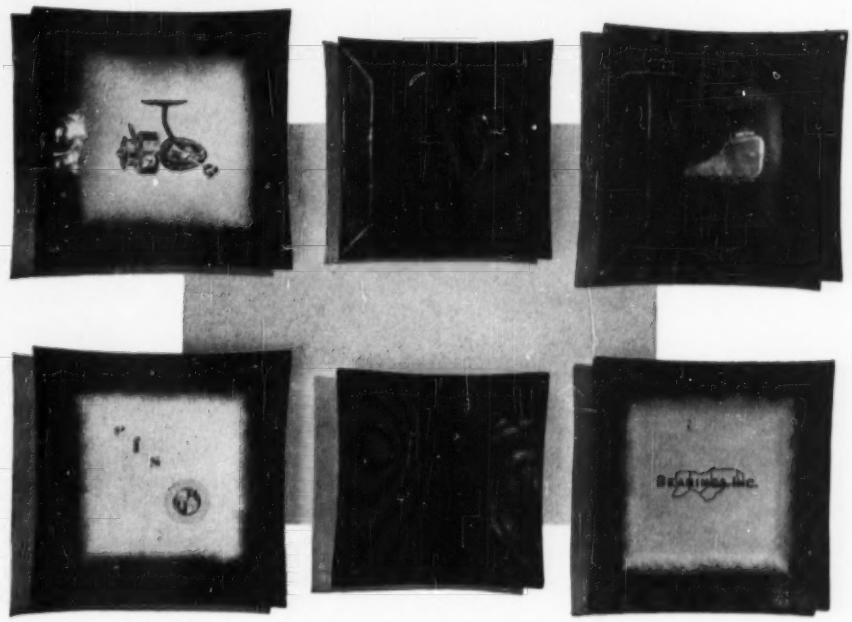
It is a large enamel, measuring 40"x"54, with an abstracted motif suggesting seed pods, cones, butterflies, ferns and flowers of the Ohio countryside. The tonal palette is a contrast of golds and ochres, with turquoise and subtle greens against muted greys and browns. A burnished brilliance is achieved by the generous use of metal foils—cool colors applied over gold foil and warm tones over silver.

Twenty-eight oddly shaped pieces of copper interlock in its construction, each having been fired five times to fuse and obtain the various colors.

The enamels have a crackled, pebbly glazed appearance and are inlaid directly in the wood paneling by a process Mr. Bates developed himself and has used but once before. The artist has instructed in enameling at the Cleveland Institute of Art for the past thirty years and is the author of "Enameling, Principles and Practice" *(World Publishers)*. A noteworthy achievement by another art educator who successfully practices what he preaches. ▲



Courtesy: "Copper and Brass Bulletin"



Adding of a personalized monogram. The art is stamped in gold on reverse side of ash tray and then covered with transparent enamel.

PERSONALIZED COPPER-ENAMELS

decorated ash trays and enamelware make fine souvenirs for gifts and business promotion

THE logical aim of a promotional item is to keep the donor's name in front of a potential client. Personalized ash trays, made of copper which has been decoratively enameled, make attention-holding souvenirs which will be put to continuous use.

Enameled ash trays also make fine gifts and, if produced in reasonable quantity, the unit cost is modest. They can be enscribed with the donor's name, his company symbol, a stylized design of a product and even a clever message. Homemakers too will find they have practical use for bridge parties, holidays, even wedding gifts!

The commercial grouping shown above was produced at Aims Manufacturing Corporation of Cheshire, Conn. On a less quantitative basis, decorated ash trays can be made by any enamelist in his home workshop.

The base metal is, of course, copper. Enameling, an ancient art which may have originated in China, was originally done on the precious metals gold and silver. Copper, however, is relatively modest in cost, and more durable for continuous use. The procedure consists of dusting onto a chemically cleaned copper surface a quantity of powdered, leaded glass. Insertion into an electric furnace for several minutes at a heat of 1200°-1500° F. fuses the glass to the copper and produces lustrous finishes in an almost unlimited variety of color combinations.

Before the glass powder is dusted on, the ash tray form is shaped by shearing, stamping, spinning or hammering. The best thickness of copper for this purpose is .020" to .050".

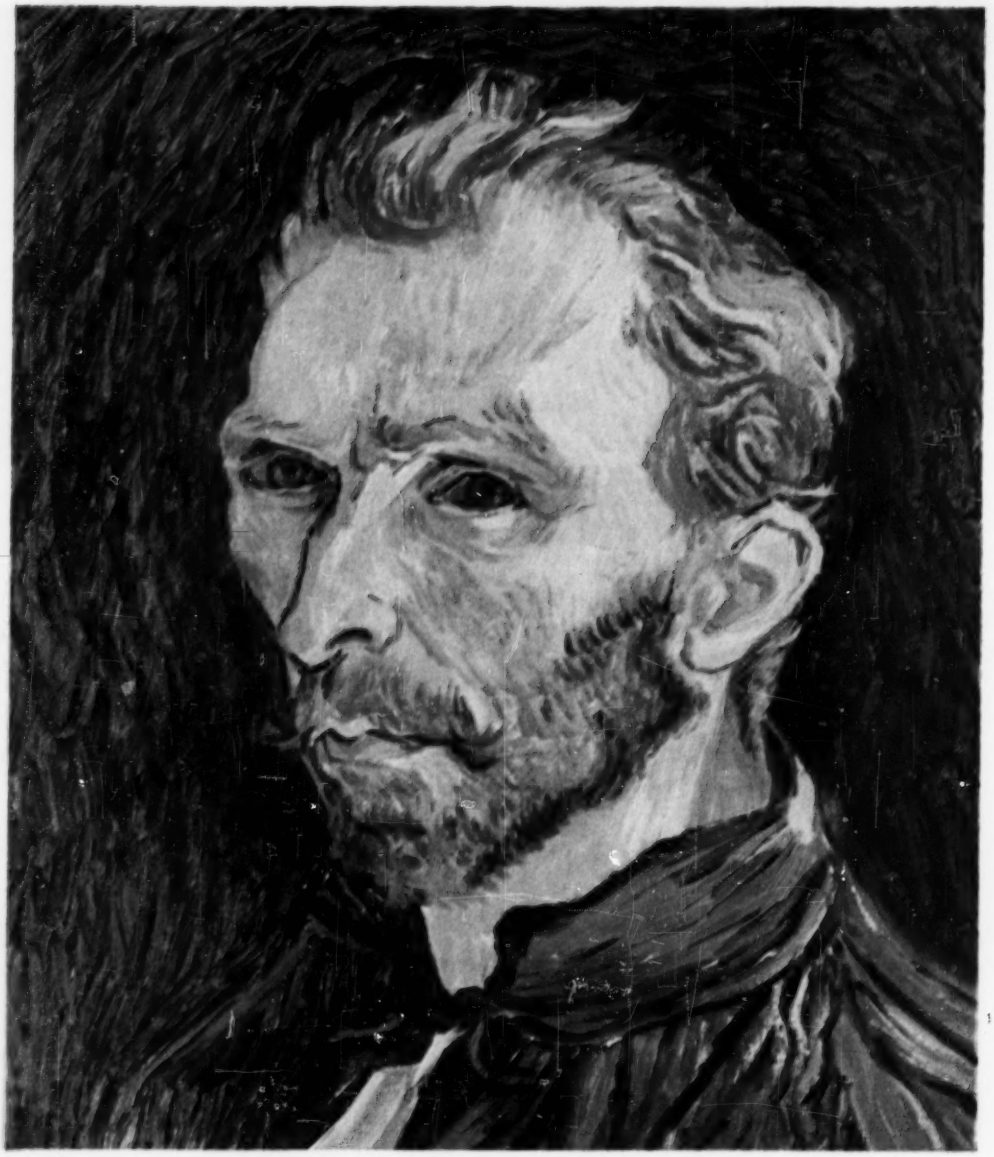
If a personal signature or company seal is to be featured, a sheet of 22K gold foil is placed within successive layers of enamel and the symbol stamped or scratched onto the surface. Then a transparent enamel covers this.

Creating personalized ash trays and inserts for cigarette boxes, candy dishes or similar objects is an interesting project for the crafts hobbyist and school class. Because the enameling furnace employs high heat, sensible precautions should be taken and asbestos gloves are a basic requirement. Working on a small scale, hobbycraft kits provide a good assortment of introductory materials and may be purchased for seven to fifteen dollars at most shops. The furnaces they contain are small—they will hold objects up to about four inches in diameter. Larger furnaces can be purchased for prices ranging from thirty to several hundred dollars. One of the largest suppliers of enameling materials is the Thomas C. Thompson Co., of Highland Park, Illinois. Interested readers can send for their comprehensive catalog.

Often, an enameled piece which has seemingly suffered a catastrophe during the processing, may be redeemed by exploiting the accident for its unusual appearance. Because enamels are unpredictable in an amateur's hands, incorrect procedures may cause the enamels to streak or even shatter. Cracks can become interesting *crackling*, however, by adding yet another layer of enamel over the supposedly damaged surface and, an improperly cleaned piece often produces unexpected, new shades of color. For example, the addition of a flux of 10% lead carbonate to a partially

please turn to page 119

Harry N. Abrams, Publishers of "VAN GOGH"



Self portrait by
Vincent Van Gogh

The Meanings behind Modern Art

by CATHERINE M. MURPHY

THE so-called Modern Movement in art is really no more modern for its time than is the seeking for new means of expression which goes on at every time throughout art history. Today's experimenting artist is an explorer, surging into the waves of progress which are the current of our times.

Educators are often at a loss as how to best understand the phases of contemporary art, and more important, how to explain what it is all about to their younger students. Some concise definitions are certainly in order, for whatever is couched in confusing terms is apt to be scoffed at, disliked or ignored. And for the student artist or educator, this would leave him with an empty void stretching backwards through the past one hundred or more years.

In simplest generalities, the new movement of art is a continuing effort to break through the barrier of academic stereotypes and find new, fresh avenues along which art may travel.

It began shortly after the French Revolution, when a continent was in chaotic confusion, its people seeking to free themselves from the vapid dullness and sheer prettiness of their recent past. David and Ingres, two master craftsmen, and Delacroix, a dynamic dramatist who painted with bold savagery, were probably the pioneers in this strong reaction against empty tradition. They were soon followed by men like Corot, and Daubigny who, founding the Barbizon School of thought, emphasized the importance of color. To them, color dominated everything, often at the expense of form. These were the beginnings and through several decades, art groped along, trying new ideas. Some were good, some were empty; Europe went through the pre-Raphaelites, the Romanticists and swung back again toward the Classic. Finally, ushering in the true new movement, came the Impressionists.

The Impressionists

Led by Claud Monet, Pissaro and Sisley, the mid- Nineteenth Century artists rejected perspective as being the only means for showing spatial conception. Perspective went out the window, and along with it went the conventional conception of tonal values being based on shades of black and white. For them, color became dominant; it not only had hue and contrast, but also, for the first time, it had weight. Color helped create form, perspective, balance, mood in an ever-changing; rhythmical manner never before possible, for it is a plastic medium—a sort of two dimensional, transparent veil painted onto a three dimensional form. And through this veil of color, as if seen through a mirror, was an illusion of depth. Color, then, is the keyword to understanding the Impressionists. They were found wanting in structural, solid form, for color alone could not adequately solve the problem. And those who thus disagreed with this new dependence upon color, became the Neo-Impressionists.

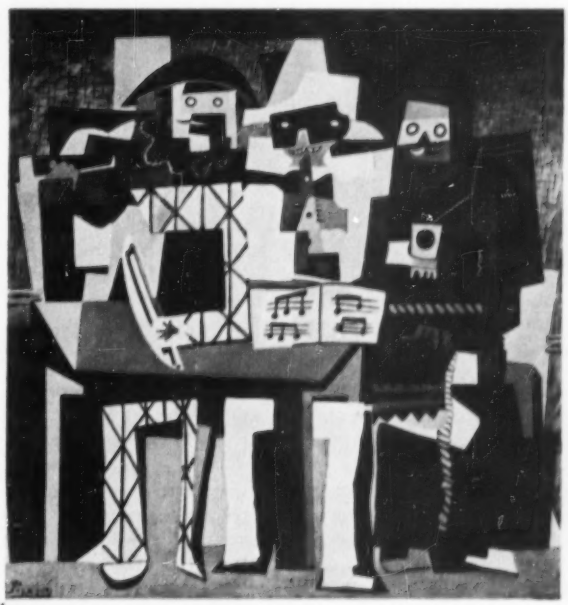
The Neo-Impressionists

Seeking to improve upon the concepts of the Impressionists, two Frenchmen, Seurat and Signac, decided to again explore the use of color, to see if new approaches were possible with this marvelous tool—new means of expressing form without the traditional outlining. Of the two men, Seurat is the more well-known, for having introduced the mosaic-like effects of placing pure dots of contrasting and harmonizing colors close together, to paint his picture. This was *Pointillism*, a method which ignored any grey values and concentrated on the seven pure colors of the solar spectrum. No other group of artists has attained the strange brilliancy and exciting organization of color that is our heritage from the experiments of the Neo-Impressionists. The movement was almost strictly a one or two man show. Within a short time the approach was found still lacking and the Post Impressionists came onto the scene.

Post Impressionism

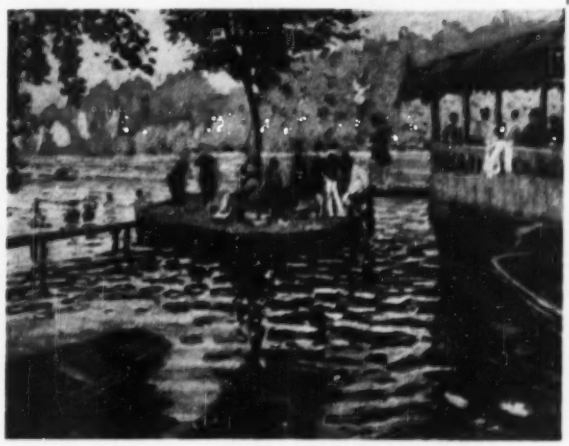
The leaders of the new movement which had its heyday just before the turn of the century, were Renoir, Van Gogh, Gaugin and Cezanne. Renoir loved color, but he also loved form, and his depictions of young women and children

Philadelphia Museum of Art



THREE MUSICIANS: by Pablo Piccasso

FROG SWAMP: by Claud Monet



Art Institute of Chicago



THE PICNIC: by Georges Seurat

are among the most breathtaking ever painted. They are pictures to live with and of which one never tires. Van Gogh was a cruder man who painted with a savage brush in stabs of bright, hot, color. Gaugin combined the form of Renoir and the color of Van Gogh, adding to it his own strongly dynamic structural organization. His paintings are complete compositions; they tell no story, yet suggest strange, often mystic things just beyond the obvious.

And then—Cezanne. He must be classed by himself. If any one man sums up the Post Impressionist movement, it is Paul Cezanne. His paintings are organizations of space, color and movement, combined into solid form. They are not flimsy like those of the earlier Impressionists; they do not lean heavily on the crutch of color alone. They are strong and substantial. Cezanne had more influence on all those who followed him than has any artist since. But even he had his dissenters—a sudden flood of new movements broke through the dike as the 20th Century dawned.

Cubism

Cezanne was preoccupied and limited by his concentration on solid form, thought a Spaniard named Picasso and a Frenchman named Braque. The pendulum again swung away from perspective's confines. The Cubists refused to focus on a horizon and introduced the element of destructive forms coming outward on the picture plane, seemingly spilling over into the viewer's lap. Our modern movement in art owes a debt to Picasso and Braque for this creating of plastic form on a two dimensional piece of canvas, not by the law of perspective, but rather in terms of the dynamic of the picture plane. But, to make this easier to understand, let us look back to the origins of Cubism.

It happened in 1908. Braque was exhibiting a painting he had done which appeared to be based on a farmyard scene. But all the buildings had been simplified, almost abstracted. One of the first viewers of the painting was Henri Matisse, one of France's outstanding artists then as now. Matisse liked graceful, flowing lines. He disliked Braque's jerky, blocklike forms, derided it publicly as being composed of so many cubes. The name stuck. But you may search the works of Braque and Picasso in vain for any cubes, as such, and so this popular term is perhaps misleading. A straightforward definition of Cubism would be: *Abstract art, derived from Nature's forms.* And that, then, is the start of Abstract Art—art which simplifies the natural forms of things into their essential planes.

Those Who Followed

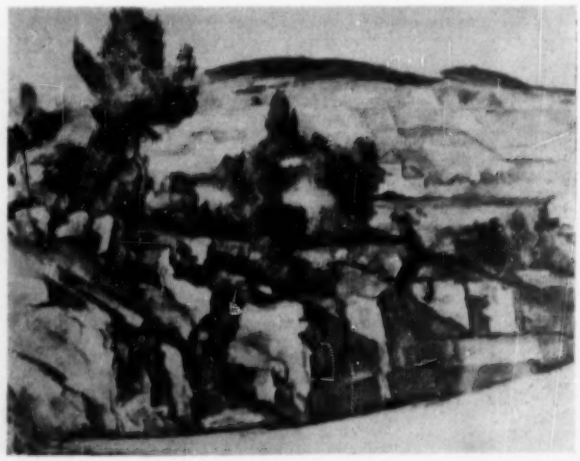
Many other movements have risen and fallen since the arrival of abstract art in 1908. *Futurism* sought to place the observer inside of an object, showing the receding of the planes in all directions. The Futurists, led by Boccioni and Severini, made their headquarters in Italy. They loudly proclaimed that all art museums were cemeteries for the dead pictures of the past. Their own art had a brief life span. Its keynote was *movement.*

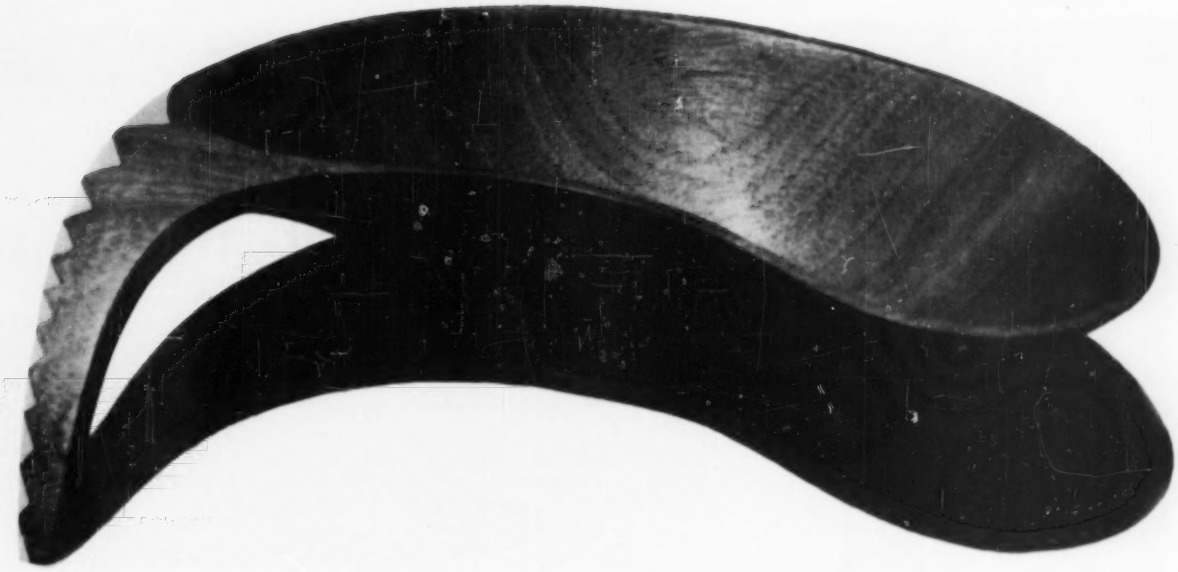
Another school of thought was expressed by Kandinsky who created compositions of *pure* design, calling it Non-Objective Art. And Mondrian produced his Universal Abstractions, which were geometric forms like rectangles, straight lines and blocks of pure color arranged into patterns of balances and tensions. Mondrian had hoped that this pure use of geometry and color would appeal universally, but it lacked that certain degree of warmth or surprise which makes art appealing. It is now enjoyed only by a relative few, although advertising art, layout techniques and interior decorators owe a debt to Mr. Mondrian.

And there was the fantasy world of Paul Klee, almost childlike in its spidery use of lines to depict forms. His training was that of the Cubist, but his work is uniquely his own, distilled from studying the work of the insane, the naive and the forgotten corners of nature. He is inspired by scraps of cloth, a waning moon, a sea shell. He depicts these simple forms in brilliant, thin, "spry" lines. He falls into no category or school.

And the end of it all is now arrived. It is called *Surrealism.* If it is not the end, it is a branch of the road to progress which has somehow wandered around in a circle and found its way back to the past, for Surrealism, despite its leanings toward the mystic, is really only academic painting, stark realism returned. It is championed by Chirico, with his stylized horses and the flamboyant, self-aggrandising Salvador Dali, a master draftsman, a painter of infinite precision and miniscule detail. With Surrealism we enter the twilight of Modern Art. But, new roads may lie just ahead, for art is a seeking thing whose greatest gift is dissatisfaction. ▲

LANDSCAPE: by Paul Cezanne





Walnut fruit bowl with inlaid ivory handle. As in most native Alaskan art, decorating is minimized, the material itself serving that function.

CARVED WITH A PURPOSE:

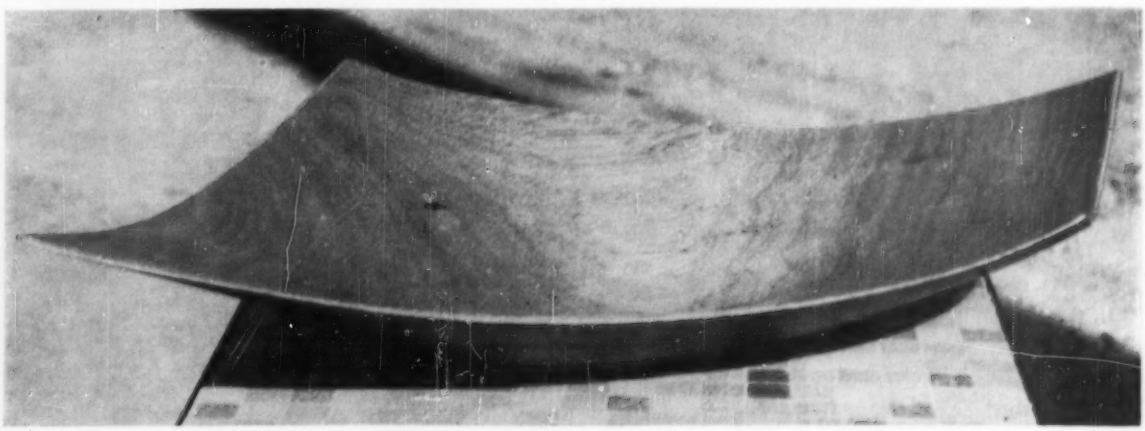
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any with a rare inlay of mastadon ivory fossil and white walrus ivory trimmed in baleen. A shallow dish scooped out of walnut with a handle that features inset Walrus ivory. And a lamp constructed from a graceful tusk which stands with the aid of two brass legs. All are practical objects, no less usable for everyday living than they are beautiful decorations.

Rather than using materials, function and design separately, Federoff thinks in terms of all being a single, integrated unit. His method of attack is simple: first, what is the purpose to which the artifact will be put? This will determine the design—how it will be handled, what parts will receive greatest wear. And the design will also be influenced by the final segment of the planning, the selection of materials. If the object will be handled, what materials will best stand up, are available and will be akin to the theme of the design? While Federoff prefers to use local materials, he sometimes sends for interesting woods from as far off as the tropics. He is less interested in making something exclusively native than in capturing the *feel* of Alaska's art with the finest materials in the world. And he is not adverse to using power tools when they will better serve his purpose, although he never lets them rule his concept of design. If it saves time, fine. But if the time-saving means producing a superficial, glossy item, then the work will be done by slow, hand carving.

George Federoff now considers himself a native Alaskan. born in Russia, raised in Shanghai, trained in Boston, he has been in Southeast Alaska for the past ten years. He was a governmental Arts & Crafts Specialist attached to the Indian Arts & Crafts Board, for several years, now is a free lancing artist with a wife and permanent home base in isolated, but beautiful Sitka. And he enjoys the elusive satisfaction of creating what he wants to, working as he wishes and producing useful art. ▲

Practical platter can hold fruit or salads, has been carved from Sitka spruce plywood.



Ferro Corporation Award



Karl Drerup's "Scarecrow", an enamel-on-steel panel. The stylized bird and foliage compositions are dominated by luminous blues and greens.

19th Ceramic National:

Superior Craftsmanship

OUTSTANDING CREATIONS IN CERAMICS AND ENAMELS

EVERY other year, the Syracuse Museum of Fine Arts holds open house for the best pottery, ceramic sculpture and enameling created in America, with thousands of dollars in cash awards offered by the various sponsors of the Ceramic National Competition. The 1956 crop ranks high, demonstrating the possibilities of this popular craft in imaginative and skilled hands.

Ceramic art is meant to endure and to be used. William Hull, Chairman for the Syracuse Ceramic Advisory Committee, sums it in this manner:

"An art medium based on fired clay and melted silicates, though often thought of in terms of fragility, is fitted for history's purpose. No other art form has lasted to mirror so well the culture of its times. We know of the primitive civilizations through the potsherds remaining, and we know of the great cultural periods of history through our heritage of their economic skill.

"It is fitting, therefore, that a proper emphasis be placed on an art that will convey our stature to a future time when our more perishable art media will have long since disappeared."

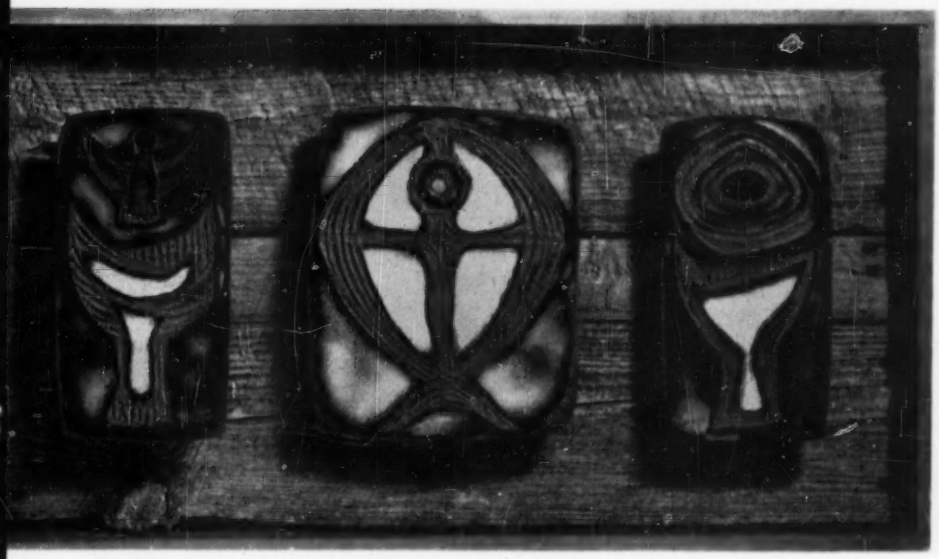
Judging from the quality of the examples shown on the following pages, America's Twentieth Century artistic culture is in good hands. Archeologists of the Thirtieth Century should return a verdict of functional honesty when evaluating the potter's art of our times. Virtually all of the ceramics and enamels shown are basically simple in form, decorated with a fine eye for the power of restraint and serve practical purposes no less than their alternate function as decorative artifacts for gracious living. ▲

B. F. Drakenfeld Award



Edris Eckhardt explored a long-forgotten technique of ancient Egypt in decorating this quintette of silver and gold glass panels. Transparent gold, green, red and blue renderings are lighted from behind.

Thomas P. Thompson Award



Virginia Dudley's "Symbols for Affirmation" is an enamel-on-copper triptych. The symbols are mounted on rough board background and are of textured matt-glaze over a green ground. The copper is used as color.

Lillyan Rhodes' "Shore Bird" has disarming simplicity in its restrained use of matt-glazed stoneware. It pivots on a black metal rod set in wood block.



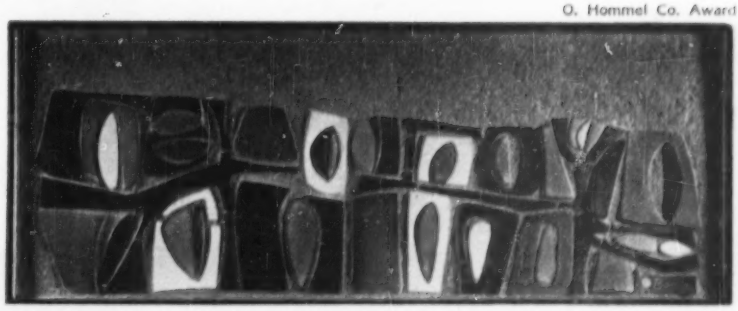
Special Commendation

G. R. Crocker Award



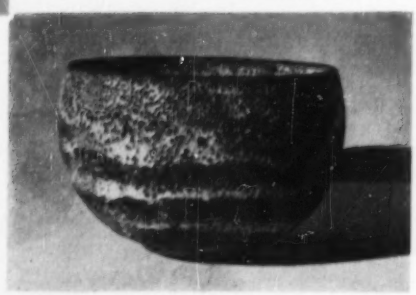
Clyde Burt's covered jar is of grey stoneware with a terra cotta wax-resist decoration. It won in the category of design integrated to form.

O. Hommel Co. Award



Harris and Ros Barron produced "March Earth", horizontal wall plaque of glazed ceramic tiles set in concrete. The motif depicts variegated seeds.

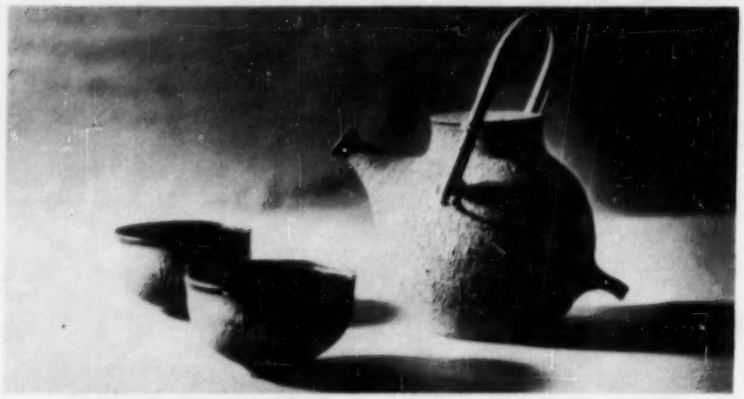
U. S. Potters Ass'n. Award



Gertrud and Otto Natzler's contribution is a grey earth bowl. The grog-body is decorated with undulating spiral waves of grey, sand and blue glaze.

continued on next page

other top entries in Ceramic National *continued from previous page*



Michael Kan's tea set is Mishima - decorated stoneware with saturated iron glaze interiors. Award winner in functional pottery, given by Iriquois China Co.



Sibyl Laubenthal's unusual bowl (seen from above) is of grey-green glazed stoneware with sgraffito decoration. Salem China Co. Award.



Alice Sperry's "Children" is of heavily grogged clay and the technique is deliberately simple. A winner in ceramic sculpture, for the International Business Machines Corp. Awards.



Platinum edged true china for an industrial use. Designed by Ellen Manderfield for the Syracuse China Corp. The stylized stars are black and gold. First Honorary Award of merit for commercial dinnerware.

UNUSUAL IDEAS IN SILK SCREENING:

continued from page 102

Decorated patches for play clothes:

The five and ten has a good assortment of adhering patches which can be ironed onto the knees and elbows of play clothes when they become worn. Why have these patches look like eyesores, when it is so easy to decorate them with simple screen motifs? Simply place the patches under the screen and follow the same procedure as you used earlier. Only, since lacy doilies are probably not a suitable motif for athletic youngsters, create your own stencils with stencil cutting, waxed papers. The patches can also be decorated free hand, of course, with just a brush and the textile colors.

Seals and stickers make clever motifs:

The local stationer is your source of supply for gummed seals of all kinds—stars, circles, asterisks, snowflakes. Buy a few packages of these seals which are ordinarily used for Christmas wrappings and good conduct charts. Arrange them in a pleasing pattern across your silk screen and then affix them with a dab of rubber cement. (For single runs, you can skip the cement and lick the backs of the gummed labels.) Drying time with stickers is ten minutes.

When you squeegee on your color, the sticker motifs will act as resists and come up as unpainted duplicates of the screen design. The background will be a solid rendition of the color used.

Repeat patterns of a motif:

Let's say you want to continue the same pattern over a length of fabric which is considerably larger than your screen. As soon as the first printing is dry, just move the screen over and line it up on the next blank section. Then, print it again—possibly in a second color. (Be sure you have cleaned the screen, of course.) Or, if you want alternating borders or stripes in various colors, simply put strips of masking tape over those portions of your motif which you wish held back. On the next printing, remove these strips and cover the ones previously printed with fresh tape. Always work carefully when repeat printing, so that the joining edges do not overlap harshly, or so that unpainted strips become part of your overall motif. Remember—all open areas will become colored.

Some interesting tricks to try:

In writing *"Screening Fabric Techniques"*, a section of practical tips to silk screen enthusiasts is included for those who like to explore off-beat procedures. Here are a number of ideas for the hobbyist to attempt:

If you would like a textured effect on your fabric, dip a small sponge into a little dish of paint and stipple around your silk screen design. Be sure the design is thoroughly dry before stippling. This method brings together a design that may seem to be too scattered.

Occasionally tubes of Gold and Silver paint can be used to make line drawings for accent. If you wish, you can stipple with liquid Gold and Silver. You will find that these two colors take much longer to dry. Be sure to clean whatever painting tool you use with turpentine. Check directions for application and cleaning that are on the gold and silver containers.

If you have made a mistake in printing by not completing some part of your design, wait until the fabric is dry, then, using a brush, work the paint into the places you have missed. If you are careful to stay within the design, no one will notice your error.

Take an old, clean whisk broom—one that is worn to different lengths—and brush your textile paint in a downward stroke all around a skirt, it makes a fascinating design. Practice this on an old piece of fabric before you do it on new material. A roller (brayer) wrapped around with a string or rubber band can also produce a textured background on your fabric. ▲

WATERCOLOR ON THE WATERFRONT:

continued from page 108

The paper I use is RWS. Royal Watercolor Society, 72 lb. rough. This I stretch on heavy plywood boards. It is most important for anyone who paints watercolors to acquaint themselves with the best way to stretch watercolor paper. Attempting to paint on a light or medium weight paper without stretching it is sheer folly.

My brushes are also made by Grumbacher. They stand up well with long usage. I have quite a number of them in all shapes and sizes. For outdoor work I use 9x12 spiral-bound drawing pads, a supply of pencils, soap erasers (no other kind), blotters, paint cloth, an Army canteen and cup, watercolor box and brushes. A nice roomy huntsman's knapsack holds all of these materials and a collapsible stool as well.

Painting in small sketchbooks is convenient and practical. The sketches are quickly finished and work out well when you make your finished painting in the comfort of your studio. When on a sketching trip, I take a number of sketch pads—if I manage to do more than one sketch I do each one in a different pad. In this way I can line up the day's production for comparison without tearing out sheets. The pads which I use are labeled "drawing paper". These low cost sheets are fairly smooth, but take watercolor well enough for one-the-spot thumbnail color notes. I also pack along several "bookbinder clips". The wings of the clip fold back and, with two to a sketch pad, they not only keep the page from blowing in the wind, but are of some help in preventing excessive bucking.

It is a fact that most landscape painters do their finished paintings indoors. In your studio, you can concentrate without distracting hazards. But for the actual sketch material, go out and see things first-hand.

Some artists can do a fair job of copying from someone else's photos and from book or magazine illustrations, but they must lose something in this second-hand derivation. You can't paint fidelity if you haven't seen, touched, smelled and absorbed some of the real thing. The true adventure lies not only in painting, but also in experiencing. ▲

PERSONALIZED COPPER ENAMELS:

continued from page 111

cleaned copper surface produces off-beat, unusual reds, yellows and greens, when fired.

It is not intended that the reader over-exploit the accidental effect, of course, or discard discipline for the easier, sloppy way, but we merely wish to stress that an enamel is never worth discarding until you are convinced experimentation has reached its zenith. Enameling is fun because of this unpredictability.

Professional enameling differs from that of the amateur in one important point: the professional *knows* what will happen. But the tyro can spend many hours of exciting suspense in experimenting. Even while doing this, however, learn the professional approach: carefully write down everything you do. In that way, what was a happy accident will, next time, be a controlled fact. ▲

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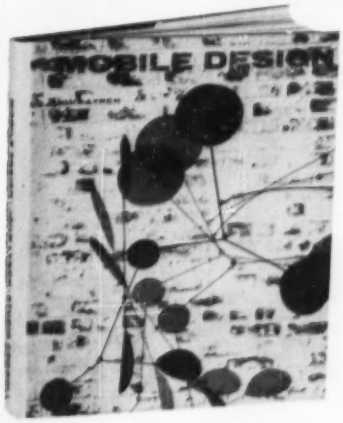
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EXPERIMENT AT RED BLUFF HIGH:

continued from page 94

paintings — portraits, landscapes, cityscapes, abstractions. Our students consult them regularly; sometimes we even have a traffic problem in the corridors, but this is a small price to pay for awakening young minds to the wonderful world of art. It stands to reason that they have been influenced for the better, that some of the positive values have brushed off into their own work.

Mr. Pendleton, already a well known man in our community, has gained new stature as the result of his sympathetic understanding and cooperation. His prized possessions are now shared with all of Red Bluff—not only the nine hundred students who make a daily trek through the corridors, but also with townsfolk who have just formed an adult art class. What had started out as a novelty has now crystalized into a permanent enterprise. Although we have a rather large building, we have found it necessary to keep the school open on certain evenings to accommodate older people who now attend evening classes in art appreciation and painting.

When our high schoolers graduate and strike out on their own, we will have the satisfaction of knowing that some of them will go on in art or art teaching, and virtually all of them will have a new understanding of art. From here on, art will not mean stereotypes and printed reproductions, but will be a more vital, personal thing. And these people, young and old, will inevitably insist on having original art hanging on their mantelpieces to bring brightness into their homes. ▲

Readers wishing full information on how the Red Bluff experiment was arranged and carried out are invited to contact the author, Allen Peters, at 520 Crittenden St., Red Bluff, California.

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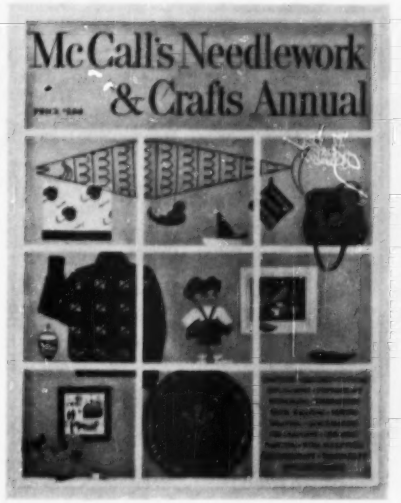
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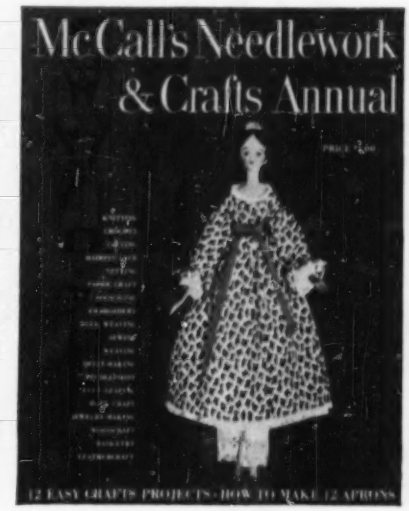
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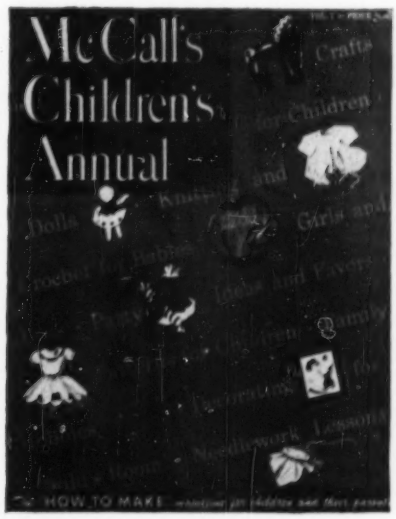
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